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Archives of

P

Recorded Sound

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Vol VII

THE ANTIQUE PHONOGRAPH MONTHLY®

No 4



The Red Star Mystery Flashes, Specials, and Generals

One of the enduring puzzles in record collecting, especially to Edison fans, is the purpose of a large red star found on many Diamond Discs from the 1920's. We have heard some pretty imaginative explanations which we won't perpetuate here, but the conclusive answer has been located at the ENHS by an alert APM subscriber, Ben Tongue, of West Orange, NJ.

The answer lay in the problem of record returns that developed in the early 1920's. Shops encountered difficulties with Edison policies, especially those concerning returns of discs with excessive surface noise. Dealers were unhappy about the resolution of this problem and the Edison factory undertook a new policy, one that might seem somewhat ridiculous today—namely it set out to identify the slow selling records ahead of time! Since most shops ordered from jobbers, this idea was designed to prevent ordered and unsold records from being returned to the factory by making sure that only a few would be on hand in the distribution chain. While this must have seemed to Edison a gesture of good will to his dealers, the end result must have been a first in the record industry - the slowest selling records put out by a company were identified not by a trade journal, not by the marketplace, but by the manufacturer himself - and not in some subtle code, but a large red star!

One can just imagine the fun competing record companies could have had with the confidential bulletin reproduced inside. It is worth reading in detail.

THE ANTIQUE PHONOGRAPH MONTHLY® is published in ten issues per volume. It is mailed first-class to subscribers in the USA and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers, and offers its services to appropriate advertisers at reasonable rates. Please notify us promptly of any change in address to ensure receiving your copies on time.

Please send all correspondence, subscription orders, and advertising to:

Allen Koenigsberg
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All **APM** subscribers are enrolled in the *current* volume at the 10-issue rate of \$10.00. We reserve the right to reject any advertising. Box numbers may be used when full addresses are filed with **APM**. A sample issue will be sent free to a friend if a first-class stamp or IRC coupon is enclosed. Back issues, when available, will be supplied by the *volume* only. Thank you!

DEAR APM:

Question: I have seen ads for a Vicsonia reproducer and would like to know what it was.
R.Y., Peculiar, MO

Answer: The *Vicsonia* reproducer (with its jewelled point) was introduced in 1914 as the sole product of the *Vicsonia Mfg. Co.*, 313 East 134th St., NYC. It was designed to convert any Victrola type phonograph (which played lateral-cut records) into a machine which would play the relatively new vertical-cut Edison Diamond Discs. The attachment fit quickly and easily into a standard tone-arm, although a special model was required for the Aeolian-Vocalion. Manufactured at least through 1923, it was sold to dealers for approximately \$4 each. It was supplied in either gold or nickel-plated finishes, with a choice of sapphire or diamond stylus. Actually, it would also fit a Victor outside-horn machine, thus allowing Diamond Discs to be played in a unique way, since Edison never manufactured an outside horn disc machine. □

FUND DRIVE FOR EDISON SCULPTURE

It is now over 135 years ago that Thomas Edison was born in Milan, Ohio and we are informed by reader Don Gfell that the local Garden Club has undertaken to memorialize America's most prolific inventor with a large bronze sculpture in the town square. The project is budgeted at \$125,000 and the scale will be approximately 1/3 larger than life size.

The Milan Garden Club has been quite active already and has raised \$85,000 toward the project. The sculptor chosen for the massive assignment is Dr. Michael Tradowsky, and the design will feature Edison at the age of 6 at his mother's knee (he received little formal schooling).

Additional (tax deductible) contributions are sought to complete the total so that work can proceed. If you can help, write or call Mrs. Frank Bagley, Milan, OH 44846, (419) 499-4236, or Mrs. J. P. Henry, P.O. Box 1700, Milan, OH 44846, (419) 499-2690. Tell them you heard about it through **APM**!

The Red Star Mystery

• READ! AND FILE! •

Every bulletin sent you from the Edison Laboratories is important. Some bulletins are more important than others. Some bulletins are of vital importance to your

should be read by your employees. Which bulletins and which employees must be left to your judgment. For convenient and ready reference, we suggest that

THOMAS A. EDISON, INC.
ORANGE, NEW JERSEY
MUSICAL PHONOGRAPH DIVISION



success in merchandising Edison products. Only by reading every bulletin sent you from Orange can you be certain that you are overlooking no bulletin that will help you obtain maximum results from your sales and merchandising efforts. Certain bulletins

you file all Edison bulletins in the Edison Policies Binder, which may be obtained from your jobber at a cost of \$1.00 each.

SALES
BULLETIN No. **165**
Trade Information For

**UNITED STATES DISCO
DEALERS**

Correspondence concerning this Bulletin should mention its number and be addressed to Thomas A. Edison, Inc., Musical Phon. Division, Orange, N. J.

January 23, 1924

CLASSIFICATION OF RECORDS

Letters from dealers lead us to believe that they do not all thoroughly understand and appreciate the advantages and value to them of our dividing CURRENT issues of new records into three groups:-

- (1) Flashes
- (2) Specially Selected
- (3) General Group

The reasons are simple and easily understood. They have been explained before, but we are repeating them now to make sure that every dealer may take full advantage of this practice.

Our Music Committee listens every week to hundreds of new compositions gathered from every source and chooses only those most likely to be popular with the public. We then carefully record these selections and again submit them to the Committee. The Committee then decides, from all the information it can gather, how these records will probably sell, and names them accordingly.

"FLASHES" are new records, (now usually new dance numbers), which we have every reason to believe will be hits and will sell best.

"SPECIALLY SELECTED" records are those which the Committee believes will be, next to the Flashes, the better sellers among the many submitted. They should sell well enough at least to clear off dealers' shelves moderate first orders placed after hearing samples.

"GENERAL GROUP" records include all other records selected for release by the Committee. The labels are always plainly marked with a large red star as a signal to dealers to order them with caution, except when one of this group unexpectedly turns out to be a good seller. Since we take EVERY PRECAUTION to protect dealers against over-ordering in this group, it is only fair that we should protect ourselves by refusing to accept returns of these records under the Return Allowance.

Freak hits and steady sellers have often been put in the General Group and will be again, but these exceptions are only proofs of our conservatism in the interests of all concerned. The inclusion of an occasional hit in the General Group is far better for the dealer than the putting out of a "flop" as a Flash!

It will be obvious that no human being or group of human beings can predict with 100% certainty of being right just what the relative sales of any selection will be. Results during the past two years, however, indicate that our Committee is doing a fine job as prophets, and it does not often go very far wrong. If we do happen to put what later proves to be a knock-out hit in the General Group, dealers can easily and quickly procure all they want on first and subsequent re-orders. Then as the demand dies down the red star is a signal warning against over-stocks.

AFTER A RECORD HAS BEEN OUT FOR A YEAR OR MORE THE SALES ALREADY MADE ARE THE BEST POSSIBLE GUIDE AS TO WHAT SALES IN THE FUTURE ARE APT TO BE.

We sent you a list of "300 Best Sellers" selected from old catalog numbers, on August 6th last. These records are all good sellers—many of them have been steady sellers for years. We repeat now what we suggested then: DEALERS SHOULD NOT STOCK ANY OLD CATALOG NUMBERS AT ALL EXCEPT THE ONES ON THIS LIST.

We are about to issue another list composed of 680 old catalog numbers, all of which have been out for more than a year. These are sure but slow sellers. They are "Second-best Sellers." DEALERS SHOULD NOT CARRY ANY STOCKS AT ALL OF THESE RECORDS. They should be ordered thru jobbers, only when ordered by customers. WE WILL CARRY FULL STOCKS and will fill such orders immediately.

Sales of all old catalog numbers not included in these two lists, will be very slow. Dealers, of course, will carry no stocks of these records, and can easily explain to customers the delay that will be involved in getting them from the factory.

We believe that if dealers will become thoroughly familiar with our plans to help them and will co-operate fully, they will not tie up their profits in surplus stocks.

You will see from the foregoing that we are trying in every way:

1. To produce records that the public will buy
2. To be the first on the market with these records
3. To help dealers to decide upon in advance and to prepare for the wants of the public
4. To make it possible for dealers to give unexcelled service with minimum stocks and with maximum turn-overs.

These are the essentials of a profitable record business.

THOMAS A. EDISON, INC.,
Musical Phonograph Division.

FROM THE GOLDEN AGE

by Joe H. Klee

The name of Lauritz Melchior evokes the same kind of respect, the same aura of the golden age, the same inevitability of being the standard with whom all others will forever be compared, as does the name of Caruso or Toscanini.

Lauritz Melchior's Met debut, in "Tannhauser", took place in February of 1926 only a bit more than five years after Caruso's final performance in "Juive". To compare the two giants is both unfair and ridiculous. Melchior lived to be more than 80 years old, Caruso died before he was 50. Considering Melchior's career in opera to be from his debut as a baritone in 1913 until his departure from the Metropolitan in 1950 the career lasted 37 years. Caruso's professional debut was in 1894 and his final performance in 1920, a total of 26 years. Caruso came to the Met in 1903 and spent 17 years on the roster of that company. Melchior had a full 24 seasons between his debut in 1926 and his farewell in 1950. Caruso's earliest recordings were made in 1902 and his last in 1920, 18 years, going on 19, in front of the recording horn. Melchior's first recordings were made as a baritone sometime prior to 1918 when he emerged as a tenor. The recordings could have been made as early as 1913. Melchior's last recordings would have been involved with his film making which took place between 1944 and 1953. He may even have recorded later than this but documentation about his post operatic recordings is even slimmer than documentation about his career in opera. It's a good bet that he was still making records into the fifties which would give him a recorded life of something over 30 years ... most of it in front of the microphone although his earliest recordings were acoustic.

Melchior's place in the operatic field was best put by Gerald Fitzgerald in the liner notes for the RCA Victrola LP VIC-1500...

"The greatest Wagnerian soprano of all time? Such a question might elicit any number of answers: Lilli Lehmann Fremstad, Gadski, Leider, Flagstad, Traubel, Nilsson - or any of another half-dozen celebrated candidates. The greatest Wagnerian tenor of all time? One name suffices, one upon which all agree: Lauritz Melchior."

That was a brave statement for Fitzgerald to make but one which I believe can be supported by the recorded evidence and one with which I heartily agree. Those who are already getting together their pen and paper to write protesting the merits of Vickers, Svanholm, Windgassen, Urlus, Laubenthal or De Reszke can save themselves the trouble. It always boils down to a matter of taste and while there are merits even to such contemporary heldentennors as Manfred Jung, Siegfried Jerusalem and Spass Wenkoff, one always recites their merits in this or that particular performance but then has to face up to the final judgement of how did they stack up against Melchior. To be sure Melchior was not perfection personified. Critics often quibbled with him on technical matters in particular where rhythm and note values were concerned. That didn't matter. Lauritz Melchior was a superb example of the singer/actor who made the role live for his audiences. Much of this was due to his limiting of his repertoire. During his 24 years at the Met he sang only seven roles (eight if you count the excerpts from "Otello" which he sang at Gatti-Casazza's farewell as personal favor to Gatti). When compared with Caruso's 37 roles in 17 seasons it becomes immediately apparent that Melchior chose to be the King of a small domain rather than spread himself thin over the whole bread and butter repertoire. Had Caruso not died in 1920 there is no doubt that he would have gone on to tackle the Wagner roles. It is known that he was taking the

initial steps preparatory to adding the role of Tristan to his repertoire. Otherwise there was no conflict at least during the Met years between either singer. The only Italian role which Melchior sang at the Met was the aforementioned "Otello" at Gatti's farewell performance and "Otello" was a role that Caruso never sang on stage, only on recordings. In Europe Melchior had had a history and background in the Italian works both as a baritone (before 1918) and as a tenor but he usually sang these works not in Italian but in German. That's all right because Caruso's one performance of a Wagnerian role in "Lohengrin" was in Italian. When one listens to today's so-called international singers it is obvious that it is better for the Italian tenor to sing Wagner in Italian than for a certain hispanic born Italianate singer to attempt to sing, as he did on a most unsatisfactory recording of "Meistersinger", Wagner in German with a latin accent. This is quite a switch for me because until I heard this recording I was all for the original language in opera regardless of who sings it.

What has occasioned this survey of Lauritz Melchior is Pearl Records' GEMM 228/9 a double LP set of Melchior records from the acoustic recordings Melchior made in the early 20s for Polydor to the later Grammophon, Parlophone and HMV recordings plus two pirate excerpts from a 1936 performance of "Walkure" including Flagstad as Brunhilde and Lotte Lehmann as Sieglinde ... (a Met Saturday afternoon broadcast perhaps or possibly, since Pearl is a British company, from Covent Garden). What is really astounding about this double LP set is the lack of duplication between its contents and what was already available on Seraphim's IB-6086. Owners of both will duplicate only the 1929 and 1930 recordings with Sir John Barbarolli and the London Symphony of excerpts from "L'Africana", "Pagliacci" and "Otello" plus the "Hochstes Vertrau'n" from "Lohengrin". Could it be an alternate master? I don't know for sure but if it is, the difference is min-

imal. Yet these few duplications are a small price to pay for such a standard of artistry. What is even more interesting, if one has the later Melchior recordings on RCA and on Columbia, is to hear the growth, both of Melchior's command of his vocal and dramatic skills and of the ability of the recording equipment to capture the voice and the drama and the orchestra. Compare, for example, the Pearl's 1923 Grammophon recording of "Nothung: Nothung: neidliches Schwert" first with the 1929 recording on the Seraphim made in London with Albert Coates conducting and then with the 1938 RCA Victor with Ormandy and the Philadelphia Orchestra. It is a history of Melchior's career from the time when he had only been singing tenor roles for five years, to his career at Covent Garden and at the Met. It is also a partial history of the record industry which could only have been completed had Melchior's career as an operatic recording artist lasted into the days of stereo and digital.

I would like to take this opportunity to correct a false impression, one which even I held for some time until the facts were made clear to me, that Melchior's dismissal from the Met by Sir Rudolph Bing was occasioned by his film work. Melchior sang at the Met until 1950. His first film "Thrill Of A New Romance" was made in 1944—in fact by 1950 his film career was very nearly over although he was to return to do "The Stars Are Singing" for Paramount in 1953. Melchior's arguments with Bing and Bing's with Melchior had to do with artistic disagreements and personality conflicts, but not with Hollywood.

Like Caruso, Melchior's is a voice which embodied the best in a certain style in a certain era. It is fortunate that he was as well recorded as he was both early in his career and late. There is much on these golden age reissues by Pearl, as well as the Seraphim, the RCA and Columbia issues (all of which, by the way, are currently more or less available) that is missing from today's operatic stages. It is unreasonable to expect a second Melchior just as it was to expect a second Caruso. We can only rejoice that the first Melchior left us as many examples of his fine art as he did.

BOOK REVIEW

The Illustrated History of Phonographs, by Daniel Marty

When the first edition of this work was produced in Switzerland in 1979 (in French), many collectors admired the magnificent color printing and clamored for an English-language edition. The original publisher has graciously responded with a limited printing of 1000 copies for the American market, and the quality of printing and binding is as fine as ever.

It is still somewhat a puzzle that American publishers have yet to produce a sumptuous book on phonographs. Italy, Holland, Switzerland, Germany, Belgium, Japan and France have all brought out colorful, profusely illustrated books on the history of the phonograph in the years following the Centenary, but the USA has not yielded one. It is of course possible that the "foreign" machines look more interesting to prospective publishers, since the machines were more decorative to begin with. Attitudes toward musical history probably also play a part, since here "old music" for most people refers to the 1950's. Whatever the reason, Vilo Press is to be commended for making this new American edition possible.

The strongest feature of the book is due to the large 10" x 12" format. Photos are large, glossy, sharp and colorful on heavy paper stock. By and large, the captions for the pictures are quite accurate. Corrections would include an AJ Graphophone on p. 36 misidentified as an AU, and a spring-driven Berliner on p. 40 touted as the first of its type when we now know that the ratchet-wind Berliner was at least made 8 months earlier, around October 1896.

The text is large and easy to read also. Chapters include most major brands in Europe and the USA, as well as many minor makes from Bettini to Lioret, from Cannevel to Colibri, and Klingsor to Parlophone. Years of manufacture are cited as well as original street addresses and sale prices. Interspersed throughout the photos of actually existing machines are many cuts from original ads and catalogs. Unbelievably, the credits at the back of the book state that all machines pictured are from the private collection of the author!

Of course, what makes any new phonograph book important is the selection of attractive and unusual models. This book

has them in abundance, from a French tin-foil machine with a removable mandrel to an unusual Victor Type C, from the heavily carved Monarch Deluxe to the Pathe coin-op with 20" discs, from the Lioret advertising phonograph with celluloid cylinders to the Pathe Celeste (with 8½" long cylinders), from Thomas Young's 1807 sound recorder to a bevy of talking dolls in the 1890's. Another strong point is additional biographical material on many of the early inventors (if I had only known that Henri Lioret lived on rue Jacob in Paris when I was there...). I also never realized that the Lioret No. 4 cylinder of 1900 was designed to play for 4 minutes, something that Edison didn't achieve commercially until 1908.

There are of course some omissions and errors in a book of this size. Why no mention of the firm of Secretan in Paris who made some of the first phonautographs for Leon Scott, or of the fascinating Lioret talking clock? Both these machines exist in the APM Collection. Marty repeats an old story, that Charles Cros was the first to have the word 'phonograph' applied to his invention on Oct. 10, 1877. But the word had already been used by Edison as early as August of that year. He also states that no copies exist of young Edison's moving train newspaper, the [*Grand Trunk*] *Weekly Herald*, but certainly the copy of Feb. 3, 1862 is known to exist and there may be others. The German firm of Kammer and Reinhardt (which made some early hand-wind Berliners) is cited mistakenly as Kammerer and Reinhardt. The AICC cylinders of Caruso are dated too early (should be Oct. 1903 instead of 1901), and while Lioret talking dolls were *patented* in 1893, they were not *manufactured* until 1896 at the earliest.

There are some charming observations about the way phonographs and gramophones were sold in different markets, and well as an unusual (but true) comment that despite the fact that Francis Barraud (creator of the Nipper trademark) lived until 1924, we have no recording of his voice. Additional pictures show needle tins, picture records, and accessories. The book closes with a list of credits and bibliography.

This book sells for \$56.50 at your local bookstore or is available from APM. □

· LIFE ·



A LAST REMEMBRANCE [1903]

Ethel (ecstatically): OH, CHARLIE, WOULD YOU JUST AS LEAVE PROPOSE ALL OVER AGAIN, AND DO IT INTO THIS PHONOGRAPH?

Cholly: WHY?

Ethel: WHY, I WANT TO HAVE SOMETHING TO REMEMBER YOU BY AFTER YOU HAVE GONE IN AND SPOKEN TO PAPA ABOUT IT.

S. Leonard, Antiques

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★ PIONEER DISCOGRAPHY SERIES

VOLUME ONE by Kenneth Lorenz. Contains cylinder and disc discographies for J.J. Fisher, S.C. (Steve) Porter [pre-vaudeville], Joseph Natus, John Yorke AtLee, George J. Gaskin, Emilio De Gogorza [pre-Red Seal Pseudonym] and J.W. Myers. Lists recording company, record numbers, dates, song titles and other pertinent data for the output of these artists. The result of painstaking research, 56 pages plus softcover, 5½ x 8½; U.S.\$12.95 in North America; U.S.\$15.95 airmailed anywhere else.

VOLUME TWO, by Kenneth Lorenz. Contains cylinder discographies for Columbia Phonograph Company: Two-minute Brown Wax & XP Cylinders, 1901 - ca. Mar. 1909; Brown Wax Cylinders, Aug 1896 - ca. 1901; Twentieth Century BC Cylinders, Jy 1905 - ca. Jy. 1908; and a Special List of 1908 Presidential Election Campaign Cylinders. A valuable addition to the library of cylinders for libraries, collectors and researchers. Columbia's numerical block system explained, lists cylinder numbers, titles, artists, dates of issue, a culmination of many years of research by the author. 84 pages plus softcover, 8½ x 11½; U.S. \$14.95 in North America; U.S. \$17.95 airmailed.

★ Have you seen the KASTLEMUSICK MONTHLY BULLETIN?

It's vital to collectors of recordings to see the *Kastlemusick Monthly Bulletin* each month. It covers all categories of collecting from today's releases to antiques. Jazz, classics, soundtracks, shows, personalities, popular, rock, country, blues, folk, big bands, radio, antique machines and recordings. Sources, articles, reviews, ads, discographies, dealer's catalog news and notes. Send \$1.00 for a sample copy.

Kastlemusick, Inc. 901 Washington St., Wilmington, DE 19801 USA

NOTICE

Don't forget the next **Tri-State Music Collectibles Show** on Nov. 14, 1982, at the Meadowslands Hilton, Sun. from 11 am to 5 pm. This is the show to buy, sell, and meet other collectors! For more details, call Bob Barlow at (201) 994-0294.

If you are interested in forming or joining a *Reed Organ Collectors Club*, please write to Mr. & Mrs. D. A. Williams, 281 Green Terrace, Clarksboro, NJ 08020.

PHONOGRAPHS FOR SALE

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. Also need elbow for rear-mount Type K Canadian Berliner, narrow end 1-3/8". Thanks. (VII-10)

Victor V talking machine (oak cabinet) with mahogany VI horn. Nice condition, orig. finish. APM Archives, 502 East 17 St., Brooklyn, NY 11226, or (212) 941-6835.

PHONOGRAPHS FOR SALE

Original side panel from Victor phonograph packing crate. Framed 46" by 25". Has Victor logo embossed. Mint. Paul Goldberg, 657 Sneed Rd., Franklin, TN 37064. Or (615) 254-5925 days.

New Sound Restoration Module for use with cylinder & disc players. Vertical, lateral, fully electronic, with all filters (rumble, notch, etc.). 1 yr. guar. Send SASE for full details! **Conductart/Owl, P.O. Box 616, Ansonia Station, NY, NY 10023.**

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 5345, Irving, TX 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 373-5947 eves. (VII-10)

Quality Castings Now Available!

Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-1367. (VII-9)

Victor HMV portable black, no. 6035 de enero 1906, VV35 17476; sound box V. No. 2, runs well, sounds fine, orig. & in good cond. Also Victor orig. envelope with 70 steel needles and Bagshaw's Brilliantone box with 25. Robert A. Browne, 1100 Fox Chase Ct., Centerville, OH 45459. (VII-4)

Edison Opera for Sale, oak horn, diamond reproducer, complete, \$4000. FOB Chico. C. W. Wright, 341 Broadway, Rm 408, Chico, CA 95926. Or (916) 342-4513 Sta. to Sta. (VII-4)

PHONOGRAPHS FOR SALE

Edison Windsor floor-model coin-operated cylinder phonograph, complete with sign frame. Wonderful original condition. Would consider trade on Edison Standard and Home phonographs. Write or call, 1-207-989-4441. Lloyd Whitlock, 114 State St., Brewer, ME 04412.

(VII-5)

Talking Machines, rare cylinders & discs, parts, reproducers, and an incredible variety of related items are all found on "Musique" Auctions. This is our ninth year — isn't it time you sent for one? Mail auctions only. "MUSIQUE", 1176 Bay St., Rochester, NY 14609.

PHONOGRAPHS WANTED

Outside horn phonographs, any make or model. Toy phonos, needle tins and related paraphernalia. Also Vogue Picture Records wanted. Tibor Bertalan, 4309 Notre Dame Blvd., Laval, Quebec, Canada H7W 1T3. (VII-5)

Talk-o-phone phonos wanted. Also need 7" turntable and 3-spring motor. Will buy or will trade Talkophone horn. Steve Hobbs, 1116 W. Morgan, Kokomo, IN 46901.

(VII-8)

APM has several readers who are looking for parts for a Type H Edison (coin-op Home), mainly the trip mechanism and chute. If anyone has these parts or is making perfect reproductions, let us know. **APM**

Want Theremin in working order: I am trying to locate several Theremins that could be used in performances in the San Francisco Bay area. Please respond to: Dna Hoover, c/o FFI, 2408 Folsom St., San Francisco, CA 94110.

(VII-4)

PHONOGRAPHS WANTED

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

I would like to correspond with the owner of an Edison *Eclipse* coin-op phonograph to get help in restoration and missing parts. Don W. Mays, Rt. 1, Earlysville, VA 22936.

HELP: I NEED PARTS!

Stylus bar (with or without styluses) for Edison Standard Speaker. Buy or trade. Also governor weight and spring for Edison electric cylinder phono (vertical type, steel weight shaped like ball). APM Archives, 502 E. 17th St., Brooklyn, NY 11226.

Want Columbia reproducer measuring just under 2" in diameter. Ralph Schack, 30205 Avd de Calma, Rancho P.V., CA 90274 or (213) 377-7739 eve's. (VII-5)

Want reproducer and drive motor parts for "Columbia" Standard disc Type A phono. Berry Tanner, Rt. 7, Box 14-A, Kingsland, GA 31548.

Want horn for Victor VI. Either brass morning glory, mahogany, or wood grained brass bell. Frank Jerant, 6814 Lazy River Way, San Jose, CA 95120.

Edison Concert mandrel and carriage arm, original or excellent reproduction. Don Maxwell, 3101 Milby, Wichita Falls, TX 76308. Or (817) 767-8702.

Need motor parts or complete motor for small Columbia front-mount. Dan E. Roberts, 1209 27th St., Vienna, WV 26105. Or 304-295-9563. (VII-5)

HELP: I NEED PARTS!

Want parts for Ediphone. Need electric motor, speaking tube and mostly info about this machine. Rick Akers, 344 Sun Drive, Jackson, MS 39211.

Need turntable for Grand Busy Bee disc machine and any information about this phonograph. Carl N. Schueler, 33 Mill St., Williamsville, NY 14221.

Want paper horn for Polly Portable phono. Write Bernard Gerzevske, R. 4, Box 175, Rochester, MN 55901.

RECORDS FOR SALE

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Mail bid of early brown wax cylinders and 7" discs: North American (Louisiana), U.S. Phonograph (napkin), Mainland, Leeds & Catlin, Polyphone, Perfection, New England, Norcross, Jumbo, Worcester, Shepherd, Chicago, Caseys, Special Columbias, Edison. Discs: Berliner, Busy Bee, Columbia, Harvard, Victor, Standard. Send large SASE for list. Closes Nov. 1982. R.J. Reinold, 260 River Rd., Winthrop, MA 02152. Or (617) 846-0589. (VII-5)

Old classics on 78 rpm for sale. List available upon request. Write A. Betancourt, Pennat Club 23-A, Jackson, NJ 08527.

Cylinder list for SASE. R. P. Marzec, 92 Swimming River Rd., Lincroft, NJ 07738. Or 201-842-7349. (VII-4)

RECORDS FOR SALE

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Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 River-view Rd., Clifton Park, NY 12065. (VII-8)

Collectors' Items of 44 records, mostly from 1901-1903. Some original Caruso. Make offer. Jim Shrum, 7611 Tattershall Way, Sacramento, CA 95823. (VII-4)

For Sale: Mint Edison Diamond Discs from unsold stock of store. SASE for list. M. A. McGhehey, 1301 Plass, Topeka, KS 66604. (VII-4)

Two and Four Minute cylinder records for sale. Send 50¢ for list. Robert F. Nowak, 3238 N. Central Park, Chicago, IL 60618. (VII-6)

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Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 161 56 Bromma, Sweden. (VII-5)

Wanted: Records, sheet music: "Whadda ya wanna make eyes for" from "Follow Me" (1916), Col 2205; "Oh by Jingo!" from "Linger Longer Letty" (1919), record label unknown. State condition, price. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VII-4)

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimbabands, especially those by **George Hamilton Green**. David Harvey, 82 Gainsborough St., #1A, Boston, MA 02115 or (617) 262-9828, collect. (VIII-1)

Want 78 rpm recordings by Al Jolson, Victor, Columbia and Brunswick labels. State cond. and price. Roger Ledford, Rt. 9, Box 711, Hickory, NC 28601. (VII-5)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

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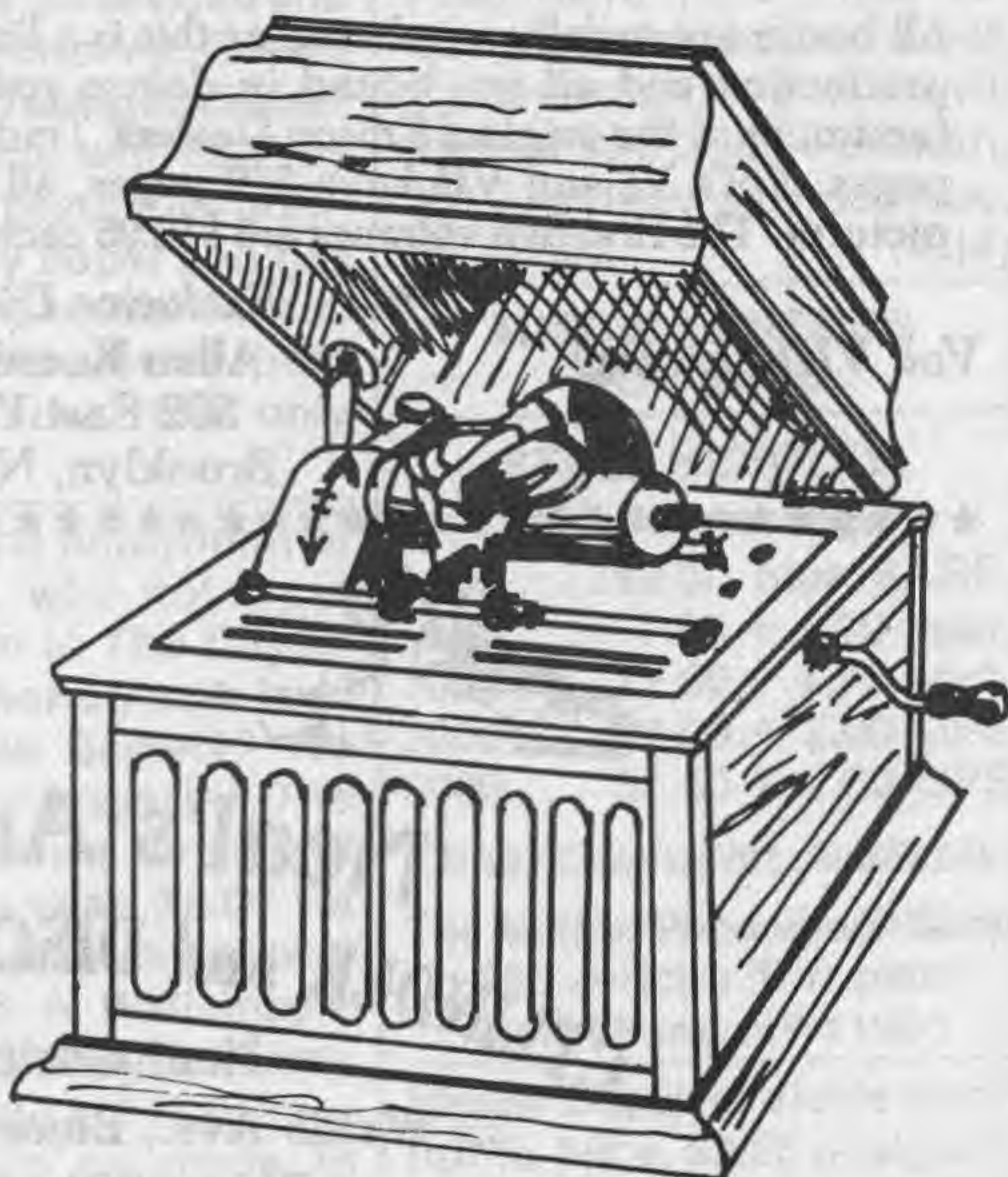
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